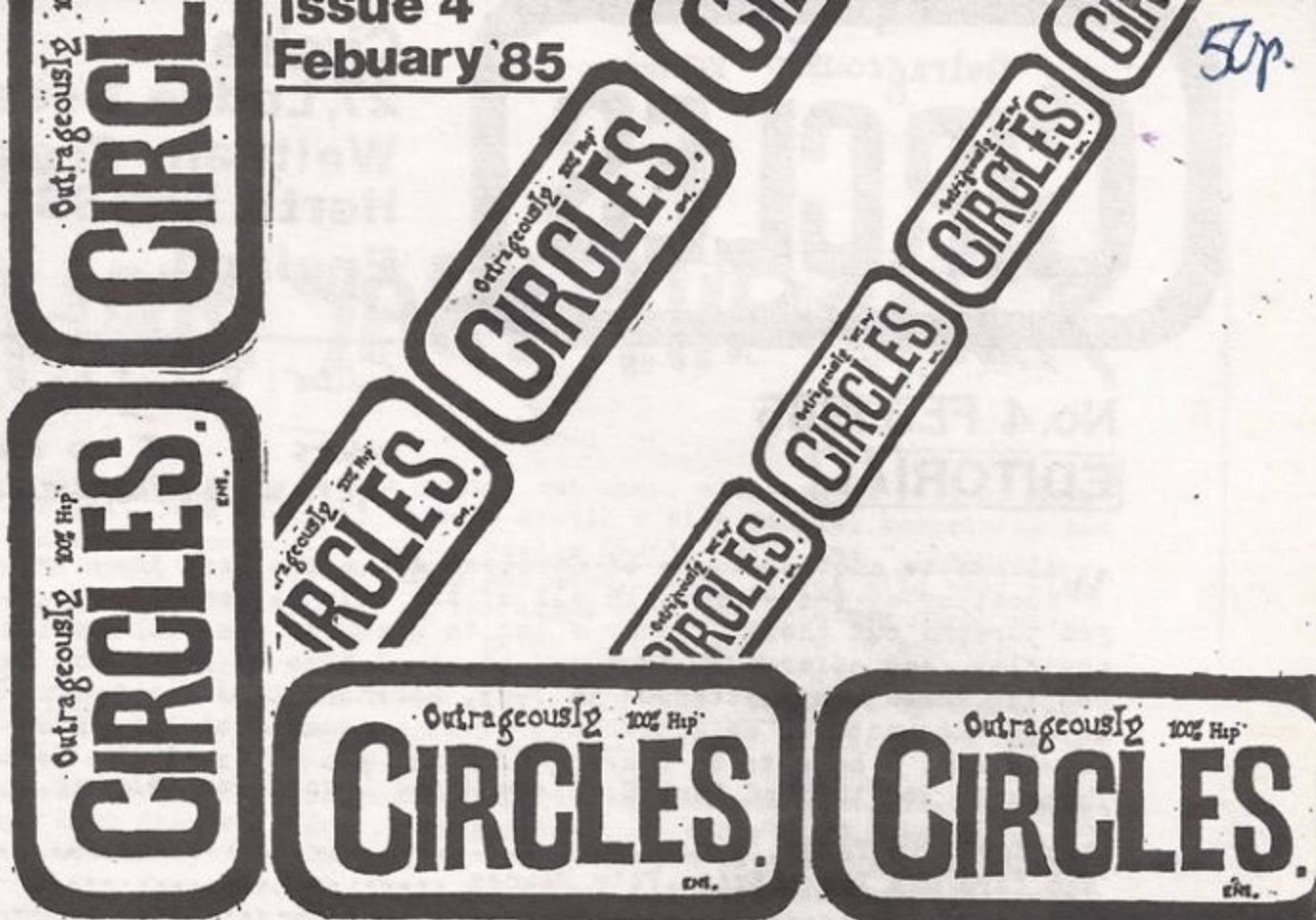


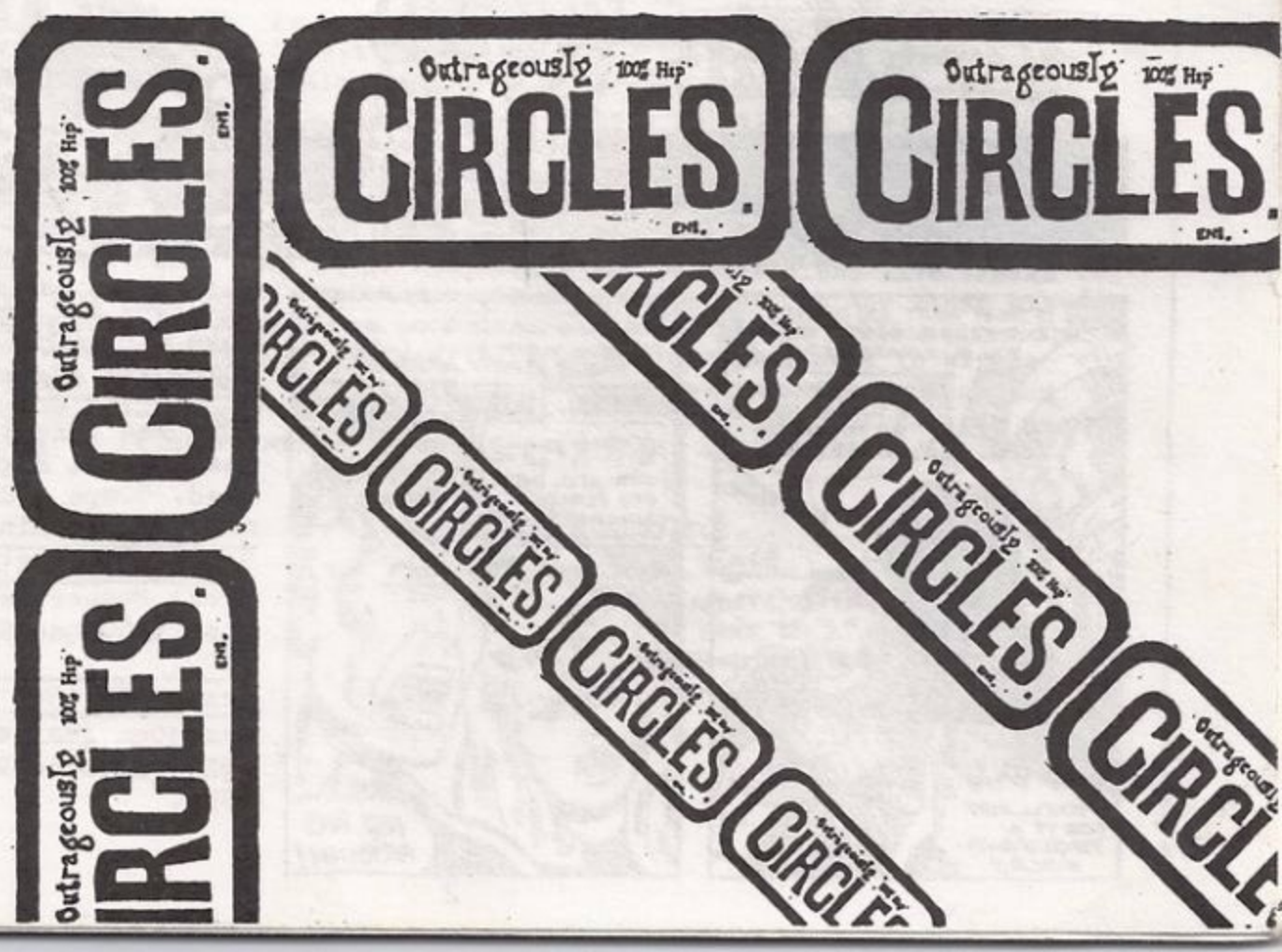


Kenny Pickett Interview.

Mark Four, Wolsey Hall.

The Yardbirds.

Moment Interview, plus much more, inside.



Outrageously 100% Hip CIRCLES

Circles
27, Lodge Crescent,
Waltham Cross,
Herts, EN8 8BL.
England.

No. 4 FEB. 1985
EDITORIAL

Editor: Ralph Winter.

THANKS A LOT TO HASAN FOR
HELPING, HELPING, HELPING. COOL BABY!

Welcome to another issue of Circles. Since the last issue my office has been bursting at the seams with all of the five letters that I recieved from all you persons out there. Thanks a lot to everyone who bothered to write in with articles, and offered support and ideas. I hope to see a lot more articles popping through my letterbox in 1985. Remember this fanzine is an outlet to anyone who wants to do something, be it written articles, ideas, poems, reviews etc etc. I hope to be hearing from all you shy retiring persons very soon. Thanks to Rod the Mod, Paul D, Diane K and Dave C for helping with this issue.

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HAM YARD HIP TALK

The Direct Hits have a new single coming out soon, although no release date has been set yet. It's expected to be a double a side single, comprising two new Swan-Buckmaster compositions "She Really Didn't Care" and "Cristopher Cooper", both sides produced by Colin and Geno....The Direct Hits have also lined up a gig in ST.Osyth, Essex at the Kings Arms, on Saturday March 2nd. Support band are expected to be local group 'Solid State' with possibly 'The Theme' also making a guest appearance, though that's still to be confirmed....The Moment should have there single "In This Town" out by the time you read this, for more information on The Moment write to 19, Foxburrow Close, Haverhill, Suffolk. CB9 9JJ.....

.....Current hip sixties programmes on T.V. at the moment... The Avengers. ...Tuesdays 6.00 Channel Four.... Danger Man...Wednesday 6.00 Channel Four... Star Trek...Wednesday 7.40 BBC1...and if you want a late night laugh, watch... Journey to the Unknown...12.00pm ITV Fridays...London Weekend Television... Grange Hill starts next week with a new series.....

.....Anybody living in the Enfield/Waltham Cross area will be pleased to know that there is now a place to go to, to see live local bands. It is called the Scene Club and is at the → → → Britannia pub in Eleanor Cross Road in Waltham Cross. The club is open every Thursday night from 7-30-10-30pm and will feature a live band and disco every week..The Self will be playing there on the 28th February.....

....New Action Records, a new record label based in Clacton have their first record release out in the next couple of weeks. It's an E.P featuring two tracks by Solid State on one side, and two by The Assitants on the other. The Solid State tracks will either be "All Too Late", "If I Had A Girl", or "Swinging Sixties", all written by lead singer and guitarist Nick Jarvis. One of the Assitants tracks will be "Weekend Express" written by Jon Link, who also plays guitar in the band.....The Creation may be playing a gig at the Marquee in Wardour Street, near the end of March, but it isn't 100% going ahead. Eddie Phillips Kim Gardner and Jack Jones have all been contacted, and are willing to do it, but whether or not, it will go ahead is up in the air at the moment. It might and it might not.....

.....Bam Caruso Records have a future release planned, featuring The Mark Four Live at Wolsey Hall. (Read more about that on page 19) The actual release will be a double E.P. featuring the original Mark Four singles 'Work All Day (Sleep All Night)' and 'Hurt Me If You Will' on one single, and live tracks taken from the Wolsey Hall, Beat Scene gig on January 18th on the other single. Although what tracks will be included will not be known 'till nearer the release date. The double E.p. package, will be what we have come to expect from Bam Caruso, including rare photos of the band amongst other things and a biography by Brian Hogg. For more information on the Mark Four package and other Bam Caruso releases write to 9, Ridgmont Road, ST.Albans, Herts.....

BE SEEING YOU

The Ham Yard Face.

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A HAMYARD HIP TALK : Extra

PETE MEADEN

If you frequented the Scene Club in London in 1964 you may well of come across one hip-cat. He spoke slick and fast, wore immaculate clothes, was always pilled-up and 100% hip, his name was Pete Meaden.

Pete was a freelance publicist, he knew Andrew Oldham well and did some work with the Rolling Stones in the early days. Meaden was a freelance, that is picking up work whenever he could. One day though, all that changed. Pete Meaden used to get his hair cut up in Marble Arch, by Jack the Barber, Jack also used to cut Helmut Gorden's hair, who at the time used to manage a group of 'erberts called the Who. Jack the Barber told Gorden and Meaden about each others existence, and pretty soon Meaden had got in touch with Gorden and was invited to a group rehearsal in Shepherds Bush. After seeing them Meaden realised that the Who could be really big with the Mods. The Who were just the band he had been looking for, he would make them a mastergroup. Gorden knew nothing of style, music or image - but Pete did.

The Who were overwhelmed by Meaden. He would talk all the time, calling everyone "Baby", it was hard to believe he was real. He knew what was 'in' and where to get it. Pete introduced the band to the mysterious world of mods, it was his religion and he was very devout.

Meaden the publicist did his job well, he spoke of the group in all the right places. When he got £50 from Helmut Gorden he spent all of it on clothes for the Who. Roger was decked out in the 'in' clothes as he was the 'Face', and Moon, Townshend, and Entwistle were decked out as 'Tickets'. Only Entwistle protested at being a litsey Bitsey 'Ticket'.

Having made the group Mods, Meaden now proposed a new name for the group, a typically mod name for the time still (1964) "the High Numbers". The group agreed on the name change, now Meaden proposed to make the first mod single. He took two records, Slim Harpo's "Got Love If You Want It" and the b-side of the Showmen hit "It Will Stand" a song called 'Country Fool' and re-wrote the lyrics around the tune of these two songs.

"I'm the Face/Zoot Suit was released on 3rd July 1964, but despite Meadens endless enthusiasm for the record and plugging it in all the right places, it never took off. Soon after the record was released Kit Lambert and Chris Stamp arrived on the scene and took a real interest in the band. The High Numbers were just the band Lambert and Stamp had been looking for, as they had been looking for a pop band to appear in a film which they were going to make. They wasn't looking for a blatantly commercial band, the High Numbers fitted the bill perfectly and were immediately attractive visually and soundwise.

The group were bought from Meaden by Lambert and Stamp for £150. They carried on with the direction begun by Meaden, but with the capital to finance their plans. Lambert and Stamp then changed the name back to the Who.

By 1966 Pete Meaden was still 100% hip and 100% mod, and travelling around the country with his new band, Jimmy James and the Vagabonds.

PETE MEADEN DIED ON THE 7th AUGUST 1978.



THE YARDBIRDS

The Yardbirds were formed in early 1963, with an original line-up of Keith Relf (lead vocals and harmonica), Paul Samwell-Smith (bass guitar), Tony "Top" Topham (lead guitar) and drummer Jim McCarthy. They began life as the Metropolitan Blues Quartet.

By the start of 1964, Topham had decided to leave the group, and was replaced by Eric Clapton, who had been playing with the Roosters and Casey Jones and the Engineaers, both R&B based bands like the Yardbirds. The group soon built up a very large following in London, and Columbia were quick to offer them a contract. Their first single was "I Wish You Would", issued in mid-'64, a typical R&B number taken from their stage set. Perhaps it was too uncompromising a sound to gain much air-play, however, as it failed to reach the charts.

For their second single they chose a London R&B favourite, "Good Morning Little Schoolgirl", which had a much more commercial sound. But the BBC decided that the song's lyrics were too suggestive for it to be played on the radio, but the group's live performances were still enough to push the single up to No. 44 in the charts.

Their third single, released in March 1965, was the one which really broke them as a chart act. "For Your Love", written by Graham Gouldman, was an exciting, commercial number with strong vocals by Keith Relf. It was a lot more in the pop mould than their previous material and it reached No. 2 in the British charts, and stayed in the Top Forty for twelve weeks, and was also a big American hit, peaking at No. 6 in the Billboard chart in June 1965.

Unfortunately, Eric Clapton was not happy about the band's drift towards commercial pop material, because he wanted to keep playing the blues. So despite their new-found success, he left the group shortly after the single was released, ending up eventually as lead guitarist with John Mayall's Bluesbreakers. As replacement the Yardbirds brought in Jeff Beck to complete the line-up that recorded the next single, another Graham Gouldman song.

"Heart Full Of Soul" was another big hit on both sides of the Atlantic, reaching No. 2 in the UK during its thirteen-week run in the charts, and No. 9 in the States. By the middle of 1965, the British music scene was beginning to go through a period of studio experimentation, helped by the evergrowing sophistication of recording techniques. The Yardbirds were only too willing to test out new sounds on their records, as was apparent on their next few singles. But first, however, their debut album, a record of a Marquee gig taped while Clapton was still in the band, was released. Entitled "Five Live Yardbirds", the album contained many R&B standards, played in an atmosphere of raw excitement.



Jimmy Page in 1966, at the time when he was still playing the bass while Chris Dreja was learning the instrument. After Jeff Beck left the Yardbirds at the end of 1966, Page took over as lead guitarist.

The Yardbirds' last single of 1965 was a double A-side, combining yet another Gouldman song, "Evil Hearted You", with a Samwell-Smith/McCarty composition, "Still I'm Sad". The single reached No. 3 in Britain.

The success of "Still I'm Sad" encouraged the band to release another of their own compositions as a single. The classic "Shapes of Things", written by Keith, Paul and Jim, featured some stunning guitar work from Jeff Beck, and was also a Top Ten hit in the UK, again making the American charts as well. The follow-up to "Shapes of Things" was co-written by the whole group and was the last release from this line-up of the band. "Over Under Sideways Down" reached No. 10, and was also included on the Yardbirds' first and only British studio album, "The Yardbirds", released in August 1966.

Before that however, Paul Samwell-Smith had left the group to become a freelance producer. His departure marked a period of upheaval for the band which was really to last until their final split. Jimmy Page took his place on bass, although he was more renowned as a session guitarist, while Chris Dreja practised to take over from him so that Page and Beck could play as joint lead guitarists. However, this plan received a setback when Beck suffered a breakdown during their 1966 American tour and Page was left as the sole guitarist.

In many ways the loss of Samwell-Smith was catastrophic to the band, as he had been the musical director on all their hit singles. In fact, on the sleeve of the Yardbirds album, drummer Jim McCartney describes Samwell-Smith as "a man with the qualities of Burt Bacharach and Phil Spector". Certainly, after he left, the Yardbirds never enjoyed the stability or success that they had while he was still with the band.



The 1966 line-up of the Yardbirds. Back row (left to right): Jimmy Page, Chris Dreja. Centre row (left to right): Jim McCarty, Jeff Beck. Front: Keith Relf.

The next single, "Happenings Ten Years Time Ago", was again very ambitious, but lacked the instant commerciality of their earlier hits, and only managed to reach No. 43 in the charts. By this time Beck had rejoined the band, only to leave again at Christmas, this time for good. They continued as a fourpiece, going into the studio again under the direction of producer Mickie Most, but their next single, "Little Games", issued in April 1967, was a flop. Keith Relf had already begun to issue solo singles the previous year, with "Mr. Zero" and "Shapes in My Mind" both appearing on Columbia, and it seemed only a matter of time before the band would finally split. In fact they survived for more than a year, although they transferred their attentions to the States, where several albums and singles were issued that didn't appear in Britain.

The group's last official British release was "Goodnight Sweet Josephine"/"Think About It", which highlighted both the best and the worst of the group. "Josephine" was messy and unclear, but "Think About It" was a gem of a song, with Relf's strong vocals and Jimmy Page contributing perhaps the best solo of his life. Columbia withdrew the single just a few days after the release, and it has become easily the rarest Yardbirds record of all.

TRUE OR FALSE

1. Vespa or Wëspa in Yugoslavia means to pass wind.
2. In 1965 Pete Townshend was totally bald and never made a T.V. appearance for 8 months, (until it grew). This was due to a bet Pete lost with Shel Talmy, that Talmy could never write a song called "Bald Headed Woman".
3. Patrick McNee (John Steed) has a glass eye and a wooden leg and can speak fluent Arabic.
4. Gordon Jackson (of Professionals fame) used to play drums in the Mojos. He used to stagger on stage sporting a Kilt and a bottle of Malt Whiskey.
5. Warren Mithchel (Alf Garnet-you lazy scouse git) was offered the part of 'Napoleon Solo' in the 'Man from U.N.C.L.E.', but the BBC stepped in and offered him a role in 'Till Death Us Do Part', - which he accepted.
6. When the Who released 'Substitute' in 1966, Roger Daltry was included as one of the short list of five reserve goal keepers for the World Cup Final.

Answers to the True or False quiz are on page 19 .

THE SOULBURNERS SCOOTER CLUB

The Soulburners Scooter Club started in the summer of 1983, after the split of the Guernsey scooter club. Myself and Mark Le Gallez decided to form the club after a drink at a local cocktail bar.

The club soon built up to nine members. We went for runs every week during the summer. In the winter we met at a local hotel. We then produced our first patch, featuring a hand holding a burning torch and the motto 'Strength In Unity'. We also have all the same helmets. They are covered with black material with a red stripe going down the middle.

The Soulburners went through a black patch during the winter of 1983/4, with some of the members leaving and this meant having to leave our usual meeting place at the hotel.

The club has seemed to recover with now 7 members with scooters ranging from 90cc to 225cc. They are all Vespas apart from 1 Lambretta. We all meet once a week at a local pub for a piss up, I mean, meeting! We are probably the only mod scooter club in Guernsey, if not the Channel Islands (apart from the all-girls scooter club The Vesparellas). We aim to keep it that way as well.

We must also have the oldest members with ages ranging from 15-25, as well as the best scooters.

The club now has a new patch out which is available from the address at the bottom of the page. It costs £1.25 inc. P&P

The Soulburners were in the Guernsey Scooter Alliance until its recent break up. The G.S.A. helped organize sixties nights and runs etc. The club took a great part in running the disco and runs and tried hard to promote the mod scene in guernsey and will carry on trying in the future.

We would like to hear from other MOD scooter clubs. Write

The Soulburners Scooter Club would like to hear from other MOD scooter clubs. You can write to them c/o In The Crowd, The Spur, Petit Marais, Vale, Guernsey.

Tel: 0481 46156



KENT STOP DANCING: Various Artists

"Kent Stop Dancing" is certainly different. Side One entitled "Party Side (for Fruggers only)", kicks off with the Kingsmens unrevueable "Louie Louie", and the Moving Sidewalks "99th Floor" which is certainly oddly lyric-ed, but reasonable. The move from R&B to garage band is followed by soul, The Shirelles "Sha-la-la". The Rocky Fellers sound about 14 years old, but entertain us with a catchy pop number "Killer Joe". The Isley Brothers "Twist and Shout" lacks something but passes. Roy Head's "Just a Little Bit" is a good dancer, but best dancer of the side is Benny Gordon's "Turn On Your Love Light", so soulful you can't help but move to it.

Side Two entitled Soulful Side kicks off with a band who recently played in Enfield "The Platters" who've been "Washed Ashore" from the lonely island in the sea. Jackie Wilson (great to see people haven't forgotten him) provides us with a great dancer, "Higher and Higher". Rosco Robinsons track "That's Enough" is a bit of a dud 'ern, as is Barbara Acklin's "Love Makes a Woman". The Esquires "Get On Up" isn't worth getting on up to, but ain't bad. One of the best tracks on the lp is Chuck Jackson's "I Keep Forgettin'", it isn't easy to dance to, but is very catchy. The Young Holt Trio play the instrumental "Wack Wack", which sounds very similar to "Cool Jerk". The final track is the Artistic's "I'm Gonna Miss You", a track I'm certainly not going to miss.

Fox and Dave Reviews 1985

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Kenny Pickett talks to Circles.



C. Can you tell me a bit more about the early Mark Four singles as there seems to be a bit of confusion over the singles.

K.P. The first Mark Four single was a version of "Rock Around the Clock", which was cut instead of "Around & Around", which the record company thought was not commercial enough. Of course, they were proved wrong when the Rolling Stones used it as the lead track for their "Five By Five" EP.

Then the second single was "Try It Baby", which was a cover version of a Marvin Gaye song; his didn't do anything, and neither did ours. Then we signed to Decca and started writing our own songs. Eddie and I wrote "Hurt Me If You Will", which got lots and lots of plugs on the then Radio London, which was the pirate thing, and Radio England and Caroline and all those.

We used to do work for them around the dance halls promoting the radio stations.

The last thing the actual Mark Four recorded was a thing called "Work All Day, Sleep All Night", written by Eddie and Myself again.

C. Why the next change of label?

K.P. Because we used to do things on a one-off basis.

We signed with Mercury for two singles, which we did, then they didn't want to pick us up again because obviously we hadn't had anything with what we'd done.

So, we cut "Hurt Me If You Will" for Peter Walsh, who was at Starlight Artists then, and he leased it to Decca. Then they didn't want to pick us up because it didn't do anything.

We then did another one independently, which was released by Fontana.

Then after that, The Mark Four more or less broke up. Nobby (John) Dalton left, and Mick Thompson left, so we got another bass player in. Tony somebody; I can't even remember his surname, and then he left.

C. What were the band's main musical influences?

K.P. I don't know - we didn't have any really, because like most bands when they start out, in those days anyway, if you didn't do everything that was in the top twenty, nobody wanted to book you. So what you did, you couldn't really copy the Four Tops, people like that, because you weren't that good. So we used to do our own versions of those songs, and that way, you suddenly got a style of playing which nobody else had got, because that's the way we interpreted those songs.

I suppose that everything in the charts between 1963 - '68 influenced us, 'cos we had to play that sort of thing. That was until we got our own name, as the Creation, where we could write the stuff that we wanted to write, not being influenced by anybody, but purely just writing it how we wanted to write it, and playing it how we wanted to play it, then we didn't need to be influenced by anybody.

I s'pose if you like, the main influences obviously were Chuck Berry, Bo Diddley, Larry Williams, and obviously the Tamla-Motown stuff and also I suppose to a certain extent, The Who.

The one biggest influence on our band was an english band called Four Plus One, which nobody had ever, ever heard of. They were a North London band. I'll tell you who used to be one of their players, what's his name, Steve Howe. Now he was with this band called Four Plus One. We were doing this gig at the Club Noriek, in North London when we were still the Mark Four, and this band Four Plus One came on. We'd never ever in our lives seen a band like this, cos they were so loud, and they were doing all this American R&B stuff. I mean all Bo Diddley, Chuck Berry, that's all they did, but they did it in their own way. An they were, leaping around the stage and going absolutely bannanas! That night we dropped everything we'd ever done before, and we actually didn't do any gigs for a month or two, and we totally changed and became an R&B band then.

C. About when would this have been?

K.P. I suppose that would have been about '64/'65. That was when we really did change. That was the one biggest influence on our band. They didn't influence us creatively or the music we played - well, I suppose really they did, they must have done, but they were an incredible band. I always thought they were terrific. They never did anything but they were super. Their bass player, incidentally, went to prison for setting fire to a guy in a public toilet. Boots I think his name was. But as the Creation, nobody influenced us 'cos we could do what we liked really. We didn't need to pay attention to anybody else.

C. So what happened after you released the last Mark Four 45?

K.P. Well, Tony Stratton-Smith saw us and said that if we were to get rid of the bassist, and get another bass player in, then he could do something with us. So Tony had to go, and we got Bob Garner in from Germany, where he'd been with Tony Sheridan. Then we signed to Shel Talmy and put out "Making Time".

C. How did you come to sign with Shel Talmy?

K.P. Because, I think, he was a mate of Stratton-Smith, and also was a friend of Arthur Howes, who was our agent at the time. Shel had produced the Kinks and because the Kinks were also with Arthur Howes agency, and had had success with Shel producing, and Shel had also produced the Who, and we were well in the same vein, the Who, the Kinks and ourselves.

So we signed with Shel, and Eddie and I wrote "Making Time" which was the first one we cut for Shel's own label, Planet. It did hardly anything over here, but it did reach No. 10 in Germany.

C. As to Germany, The album "We Are Paintermen" was only released in Germany, were there ever any plans to release an L.P. in the U.K.?

K.P. No, we never had any plans at all, as we couldn't quite make it in Britain, but we were phenomenally popular in Germany. At one point, we were polled as the third largest touring group there, with only the Beatles and the 'Stones above us, and beating Dave, Dee, Beaky, Mick and Thing and the Kinks.

- C. Did you have success elsewhere in Europe, for instance in the Benelux countries?
- K.P. We were successful in all the Benelux countries and France, as well as Germany, and our records charted; but over here for some reason we couldn't make it. "Painterman" was our first really big hit in Germany; it was Number 1 or something for nine weeks. Then we had stuff like "Tom Tom" and "Life Is Just Beginning"
- C. When exactly did the "We are Painterman" album come out?
- K.P. I don't know for sure. The hit singles were all around late '66 and early '67, so I would imagine the album would have been released around mid '67. And my photo wasn't on the cover of that damned album either.
- C. So it was released about the time you left the band, in the autumn of '67.
- K.P. Round about then.
- C. What were your main reasons for leaving the band?
- K.P. Basically it was a personality clash. I didn't like Bob Garner, never did; He was one of those people I loathed, in fact I still do. But it wasn't just that. It was with the band as well. Because we weren't breaking in this country, but we were successful in Germany, we were blaming our management, our record company, and our agency in this country. So we got together (The Band), and said OK, lets change management, lets leave Arthur Howes, and put our management with someone else. And at that time, the managers of the Kinks, Howard and Blaikley, wanted to take us over. So we all got together, and I said, alright, I'll be spokesman, I'll inform everybody that we're going to leave, which I duly did, but of course when it came to the crunch and there were conferences going round about whatever, nobody in the band would back me up! "What? We don't want to! No. We don't want to change our managers", etc etc. So you know, I thought if it's going to be like that, and I wasn't seeing eye to eye with Bob Garner, or Eddie at that time, and so I said, I'm off.
- C. What did you do during the time that you were away from the band?
- K.P. I wrote a couple of books, I was writing for Shel Talmy, and writing songs and also making demos for Shel Talmy. Basically singing on Shel Talmy's demos and stuff like that. Then I went with Led Zeppelin to America as their road manager.
- C. You re-joined the Creation during '68.
- K.P. Yeah, we got the Creation back together. That was when Ronnie Wood came into it. Because we'd had a tour of Germany offered and I said "Yeah ok", I'll do it, but I won't do it with Bob Garner in the band. Then Eddie said he wouldn't do it if Bob Garner wasn't in the band, so we thought well shit, we'd better try and get somebody else. Kim Gardner (Formerly with the Birds) had been playing bass for the Creation, so there was Jack (Jones), Myself, Kim, and because Eddie wouldn't come in (He was having problems at home), we talked Ronnie Wood into leaving Jeff Beck and he came with us.. So we did that final tour of Germany, and pocketed the money and ran, really. Nobody wanted to do it anymore, because we weren't doing the Creation's sort of music. We were doing all B.B.King stuff, because that's Ronnie Wood, he's like "Yer actual blues man". So we were doing mostly that stuff and that was that.

POP-ART

K.P. We had this whole act at this time of painting on stage. We used to start with the crucifix, then paint Hitler on the crucifix and so on, then set it alight at the end.

We almost got banned in Germany at one point because of that. We had our passports confiscated because we almost set the Circus Krone in Munich alight.

THE CREATION

Kenny
Pickett

Jack
Jones

Bob
Garner

Eddie
Phillips



C. The Pop-Art thing - was there any reason you became involved in it?

K.P. No, that was just something that evolved, we weren't really what we considered to be a "Pop - Art" band. We'd experimented with different sounds for a long time with a guitar, using feedback and all that sort of thing and banging the guitar against a wall, which subsequently, or at the same time, the Who were doing.

As to the painting, we were doing a gig in Margate, one of those old "Summer Season" things, and Stratton-Smith said, well why don't you sort of do some painting on stage or something. I said, "Oh, that's not a bad idea", because there's nothing for the singer to do, you see. When the band's doing a whole big solo, the singer just stands there looking like a dick.

So we got this thing together where we just started painting and that's how we became involved in it really. I didn't know why we really wanted to because the Who were doing it better than anybody else. We just became involved purely by accident, really, by giving the singer something to do.

C. Musically, how did the sound you got in the studio compare to what you were like live?

K.P. Oh, we got a better sound live than we did in the studio. Because we played so loud, I mean, we were one of the loudest bands before everybody got heaps and heaps of stuff on stage, and you just couldn't use that amount of equipment in the studio. So the sound we got on stage was much better, I mean, none of the Creation's records really give any indication of what the Creation ever sounded like live. We were phenomenally loud. I mean we were so loud. I've worked with Zeppelin, I've worked with Vanilla Fudge and the Who, all of whom were supposed to be loud, but they were never as loud as us. Cream weren't as loud as us. I'm sure it's impaired my hearing, my old lady keeps telling me all the time.

C. What equipment did you use in the studio?

K.P. For recording, we just used a 100 watt Marshall stack for the guitar and the bass player, and that was it. All the stuff was on 4-Track, all at I.B.C. in Portland Place, near the BBC. We recorded a couple of tracks at Olympic during the latter part. "Uncle Bert" and stuff like that. "Uncle Bert" was a damn good song. I think you'll find it on one of the German albums - "Best Of The Creation" I think. It was just a total nonsense song. It was about a flasher walking on Hamstead Heath, and he's got a wooden leg. We wrote it while we were in the studio. I don't know how it came about, I think on the way to the studio we were just talking about "Imagine a flasher with a wooden leg, what would the woman look at? the wooden leg or ...?" and so we just wrote this silly song about a dog running off over Hamstead Heath with the wooden leg between his teeth, and the flasher standing there on one leg. It seemed to tickle us at the time.

C. How were you treated by the press?

K.P. Favourably, always.

The only thing that the press used to do that I never used to like was that they always used to compare us to the Who. We weren't anything like the Who, we were a totally different band. We made the same sounds, I suppose, and we did the same circuits, but the journalists always said we were "the band with the Who sound", which annoyed us tremendously. You'd go to a gig and get the adverts "The Creation - The band with the Who sound", and people didn't come because of that!

At Leicester, we got into a hell of a lot of trouble. There was a place called the Arondo Ballroom there, and The Who were monstrous in Leicester. We used to play there as well, and we had a damn good following until they billed us as "The band with the Who sound" and that was it, nobody came. Because people liked us, and they liked the Who, and the twain didn't meet, 'cos we were totally different bands.

Another thing to do with the press; when we were first in bands like the Creation, at that time, you didn't dare tell anyone how old you were. I was 26 when I was in the Creation, and I couldn't tell anybody I was 26. I was 21, and I'd always been 21, from 1964 onwards! 'cos you went to gigs and there's 15 year old girls there, and you're 11 years older than them, well that's along time.

- C. When you had to change labels from Planet to Polydor, what was the general reaction?
- K.P. Well, Planet went down the drain, and that's why we had to change. Shel paid for other sessions, and he got himself a deal with Polydor, and so the Creation signed to Polydor.
- C. I think it was for only one single. I think 'Life Is Just Beginning' was the only one that came out, I'm sure it was.
- C. Three others are listed as having been released in the U.K., If I Stay To Long/Nightmares, How Does It Feel To Feel/Tom Tom and Midway Down/The Girls Are Naked.
- K.P. They may have done. 'Midway Down', did they ever put that out? I never even knew they put that out! Because we recorded that at the same time as a thing called 'Mercy Mercy', which was on the b-side of 'Bony Moronie' in Germany. I thought they'd "swallowed" 'Midway Down' and never even put it out.
- The Germans didn't like 'Midway Down', and they wanted another a-side. So I said, "Well, let's do a Larry Williams song", so we did Bony Moronie. That was the last one we ever did. Then it fell to pieces, everybody had had enough.
- I think, if we'd all stuck together, just after I left for the first time, the band did a tour of Germany, Holland and Scandinavi with the 'Stones, and I think if I'd stayed and held the band together, which I basically did most of the time, I think we would still be around.
- Thanks a lot to Kenny Pickett for the Interview.

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The Moment.

Rob M. ^{talks} to Circles.

C, So how long have the Moment been together than?

M, We've been together now for about 1½ years. We formed in January 1983 from two bands which had split up. Antony Lambden (drums) & Mike Raper (guitar), (who now busks in Isreal) came from Cloud 9 and Me-Robert Moore (bass guitar) and Adrian Holder (lead guitar) came from the FopTarts.

C, What was the inspiration for getting a band together?

M, It's something that all three of us have always wanted to do. I think it's this reason which leads to better more dedicated and honest bands, rather than a lot of these drab chart bands which form with just the intention of making money and having a good time, just for themselves. They don't really care about their audience.

C, I heard you played a support gig with the Direct Hits at Clacton. How did that go, and how have other gigs gone, that you have done?

M, The gig with the Direct Hits was great. I'd never seen them before we played together, and they were possibly the best live band I've seen. Their songs are well written, and they are great guys.

All the other gigs we've done have been just as enjoyable and I feel we've always gone down well.

C, What sort of places have you been playing around your area, and what kind of following have you got?

M, We haven't done any gigs around Haverhill (Suffolk, is where all the lads come from - Ed) since March which was at a school. We've played at Youth Centers, Sea Cadet Halls, Clubs and Hotels.
(No pubs thank god!)

Our audience is mainly Mod etc, but around our own town I think there are some people who aren't mods who would come and see us.

C, Is there any chance of the Moment playing in London soon?

M, Yes. Hopefully we will be supporting The JetSet and Dee Walker at the BeatRoute. Plans to play Ronnie Scots have been shelved. Also Wham asked us to play at their weekly dates which we couldn't make unfortunately.

C, Have you checked out the current 'sixties' bands playing in London, and if you have what do you think?

M, Well I'm a keen collector of records and have The Prisoners albums, The Direct Hits, Squire, Times, Wayout and The Scene singles. My favourites are The Prisoners and The Direct Hits and The Jet-set.

C, Are there any other sixties influenced bands playing in your area?

M, No, none at all. Oh wait there is a band called Irin Maidon who say their main influences come from the sixties. They play with new mod bands called Moterhead and Twisted Sister.

C,Where did you get the idea for your name?

M,Well I thought of it.Originally we were going to call ourselves The Unguarded Moment (a Church song),but I decided The Moment sounded better,dont you? (Yes - Ed)

C,What sort of bands influence your present sound?

M,Well The Prisoners,The Small Faces and the Smiths.The Moment are our main influence.

C,What types of television programmes do you watch?

M,Well personely I feel TV is a waste of time.Antony agrees and he hasn't got one(the last programme he watched was the 1966 world cup final),but Adrian sits in front of his 25 hours a day!I watch the Tube,The Prisoner,Young Ones,Question Time,Danger Man and most films shown.

C,Finally what does the future hold in store for your band?

M,We will make hopefully an album several more singles,save the Labout Party,increase the membership of the C.N.D,abolish capatism and war, and then maybe retire.

Thanks to Robert for the interview.

THE MOMENT



ROB

ANTHONY

ADRIAN



appearing live
for one night only
the fabulous

Mark Four

top band of 1964

at the beat scene club
wolsey hall,
chesnut, herts
18th January 1985
8pm - midnight



THE SELF/THE TPB BAND/THE MARK IV

The Beat Scene Club. Wolsey Hall, Cheshunt, Herts.

18th January 1985

I arrived at The Beat Scene Club (Wolsey Hall) at about 8.15, and by that time the hall was fairly well occupied with all of the cats that had come down (some as far away as Stockport, Birmingham) to witness the Re-Union of The Mark Four.

I then picked up a drink before locating myself with the Fox down near the front of the stage. I sat there and listened to 1964/65 chart sounds and original sixties jingles provided by The Soundmaze Disco.

At 8.45 the curtain drew back and the first band appeared, The Self. The first number they played "In The Beginning" showed slight signs of nervousness, however this was soon overcome as the band slid into an excellent cover of "I Can't Explain", this seemed to wake many people up, and the crowd got behind the band and the next number - "Sorry 'bout You" written by Rob on lead guitar showed that the band have potential with their own songs - this track is perhaps not as good as the first though. A mediocre cover of "Steppin' Stone" followed, by an interesting track to make your body go POW! - "Batman". This band have been together since November and this was only their third appearance live. They show tremendous potential and should be seen.

There was about a three quarter of an hour gap before the next band came on, and by then the hall was full with about four hundred people. The TPB band came on at about 9.30 and for the next half hour produced a competent set of sixties covers which included 'You Really Got Me' 'Watcha Gonna Do About It?' 'The Last Time' and many others.

At about 10.45 The Mark Four took to the Wolsey Hall stage, for the first time in twenty years. The original line-up of Kenny Pickett, Eddie Phillips, John 'Nobby' Dalton, Mick Thompson and Jack Jones had all got together for this one-off re-union gig, and all the guys looked smart in their leather waistcoats, white shirts and black ties, which they would have worn here in 1964. I think they started off with 'I Got My Mojo Working', but I can't be too sure, as the whole set seemed to fly by, the excitement and all. Mostly all the songs they played here tonight were covers, which they would have played in 1964, they included "I'm a Man", "Hi Heel Sneakers", "Around and Around", "That's How Strong My Love Is" and "House Of The Rising Sun" in which Kenny Pickett's vocals really came through well. The highlight of the night however, was when the band went into an extended version of "Mona", Eddie Phillips ripping through the song with his violin bow, which was absolutely stunning to hear, and see. The Mark Four also included 'Painter Man' in the set, (the only Creation number they played) where Eddie Phillips once again used his violin bow. They also played an up-tempo version of the last Mark Four 45 'Hurt Me If You Will' which went down well, as did the whole set. The band came back on for two encores, and finally the curtains closed with them finishing another version of 'I Got My Mojo Working'.

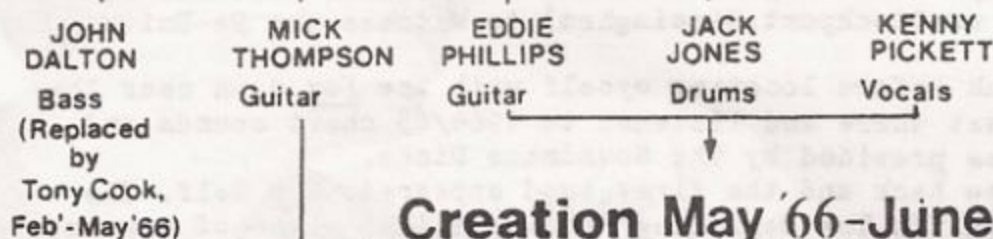
Well there we had it, a great well organized night at Wolsey Hall with everyone enjoying themselves which created a really good atmosphere on the night. The Mark Four played a storming set, and for people who didn't come, you missed a very special show which probably won't be put on for another twenty years?

1. False 2. False 3. False 4. False 5. False 6. True.

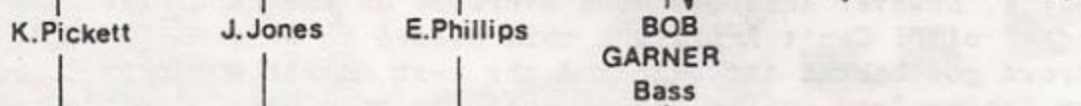
Answers to the True or False quiz from page 3 are as follows:

Family Tree '63-'85

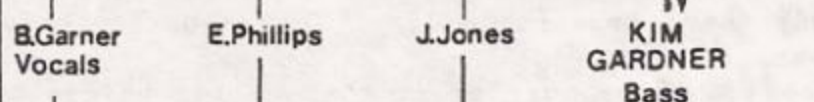
Mark Four '63-May '66



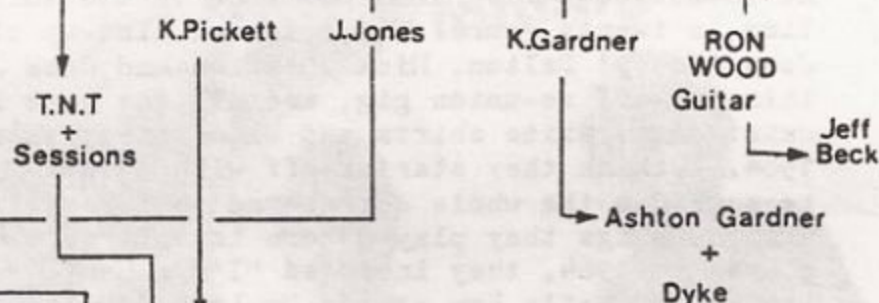
Creation May '66-June '67



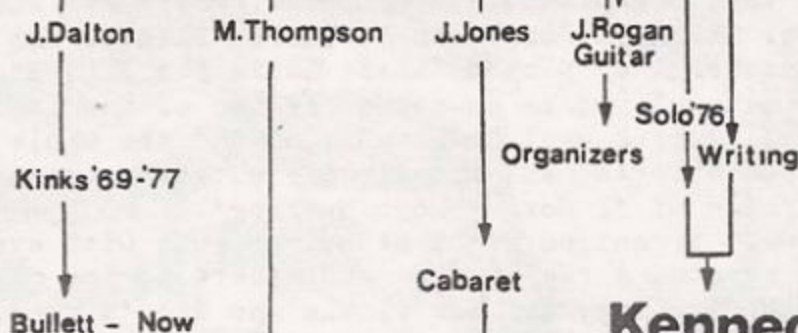
Creation June '67-'68



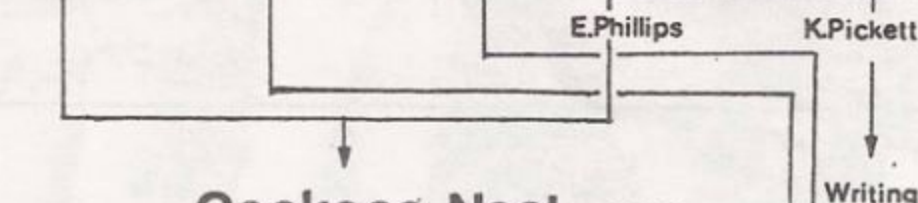
Creation March-June '68



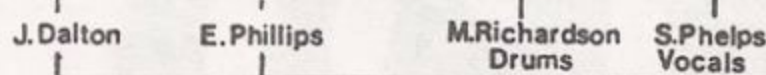
Passtime '68



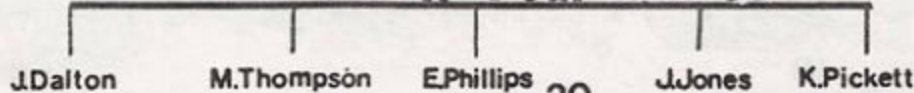
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CIRCLES
END.

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